

El Paso Gas Line Multi-use Pathway Project- Public Art

Christopher Trumble, Public Artist
tel. (520) 247 - 2150
em. ctrumble@cox.net

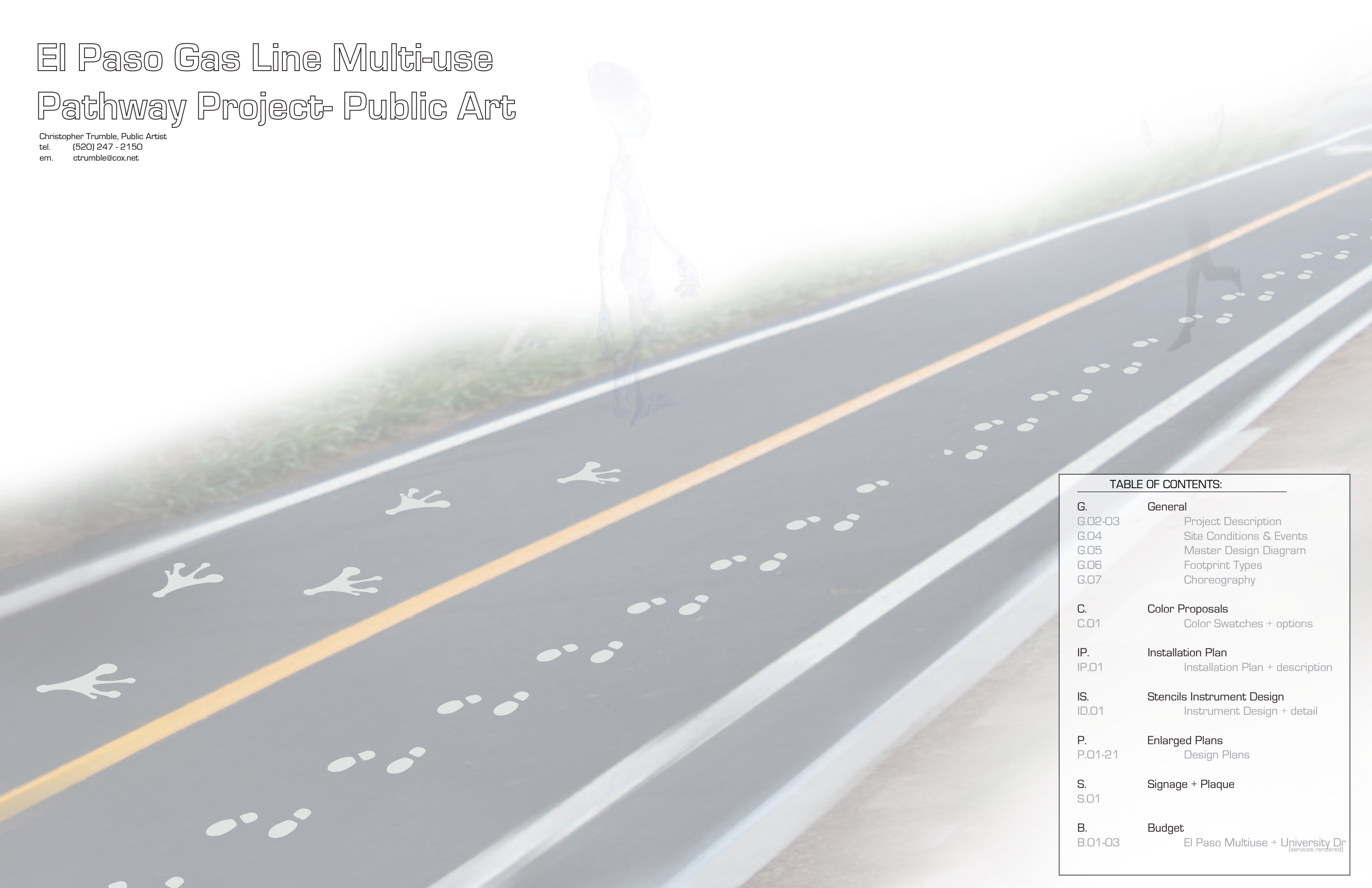


TABLE OF CONTENTS:	
G.	General
G.02-03	Project Description
G.04	Site Conditions & Events
G.05	Master Design Diagram
G.06	Footprint Types
G.07	Choreography
C.	Color Proposals
C.01	Color Swatches + options
IP.	Installation Plan
IP.01	Installation Plan + description
IS.	Stencils Instrument Design
ID.01	Instrument Design + detail
P.	Enlarged Plans
P.01-21	Design Plans
S.	Signage + Plaque
S.01	
B.	Budget
B.01-03	El Paso Multiuse + University Dr (services rendered)

Project Description | Public Artist | Chris Trumble

El Paso Gas line Multi-use Pathway Project | Tempe_AZ

General Description:
The Public Art Dimension of the El Paso Gas line Multi-use Pathway Project consists of a series of pedestrian tracings etched into the new concrete pathway. The composition is conceived as both an abstraction and in response to the specific project conditions, and distributed throughout the greater pathway design by Logan Simpson Designs.

Language: The pedestrian tracings are comprised of an alphabet of footprints including men’s and women’s dress shoes, adult bare feet, children’s bare feet, moon boots, alien feet, sneakers, mountain lion tracks and javelina tracks. This alphabet is used to compose words and sentences; choreographed into scenes or modules.

Perception and Imagination: The public realm is a petri dish where organic cultures, comprised of different natures, interact to construct the social consensus we consider society. The constructed environment is a self-conscious physical manifestation of the values defined by this consensus. As a component of the constructed environment, public art is a critical voice in the definition of these values, but with inherent uncertainty, as it will be perceived differently by diverse constituent cultures. Effective public art is socially and technically responsible but most importantly pluralistic, sufficiently abstract and therefore conducive to expansion and interpretation by the imaginations of a diverse population. Potential anticipated perceptions by the public, contingent upon their imagination and momentary state of mind include:

- Obliviousness/indifference
 - People don’t notice it and/or ignore it.
- Varying modes of engagement
 - People visually, intuitively/intellectually, and/or physically engage.
- Curiosity Visual, intuitive/intellectual
 - People visually, intuitively/intellectually engage it
 - People comprehend artist’s conception, find it compelling or idiotic
 - People have their own interpretations/misinterpretations:
 - “The single biggest problem in communication is the illusion that it has taken place.” - George Bernard Shaw
- Curiosity Physical
 - People purposefully/accidently/incidentally physically engage it.
 - People comprehend artist’s conception, find it compelling or idiotic
 - People have their own interpretations/misinterpretations.
- Aspirations:
 - Adults become children momentarily
 - Children become adults momentarily

Techniques and Technics: The pedestrian tracings are to be etched via sandblasting, into relatively fresh/new concrete. The artist is developing an instrument with interchangeable sandblasting templates for the expeditious freeform (live) installation in order to maximize quantity and quality of installation relative to budget. Most footprints/tracings will be natural and unfinished. Many will be stained. Prospective color palettes include: green, blue, red, purple and black; this selection considers color fastness (accepted fading over time) and relative contrast. Footprints designated for staining will be identified strategically; colors will be used for variation and specific scene choreography. Stain will be applied by a careful hand with brushes and therefore inefficient and must be employed sparingly and strategically.

Choreography example schemes

Galloping + Skipping:

A serious businessman (wearing men’s dress shoes) finds levity by skipping and galloping.

Alien Encounter:

A pedestrian is walking, and then is suddenly confronted with an alien standing before them.

Male + Female Convergence:

A man approaches (men’s dress shoes), justified to his right, from one direction and a female approaches (women’s dress shoes), justified to her right, from the other direction. The two paths of footprints gradually move to the center of the path and end in connection. This connection/convergence could represent the recognition of a friend, the discovery of a lover (soft focus, slow-motion), or a heated confrontation of former lovers (I want my favorite sweater back!), eye of the beholder. Shoe typology subject to interpretation (men may wear high heels, women may wear men’s dress shoes).

Tour de France Finish Line:

Cyclists and pedestrians alike can imagine they are completing an extraordinary physical feat, greeted by a crowd of diverse people (and creatures) celebrating the moment of their accomplishment. Footprints suggest physical presence of beings, whether that extends into a imaginary perception and visual construction of the beings, or further to waving arms and cheers or jeers is subject to the imagination of the user / observer.

Changing Lanes | Cross Current:

Most Americans were raised with an understanding that we locomote, whether walking or driving, with a rightward justification. This is a rule that is generally accepted and respected; however there are exceptions where the rule is challenged, broken and chaos ensues by nature of place (i.e. Costco, shopping malls, and free-range circulation fields such as open air concerts and firework spectacles) and by human nature (selfishness, distraction, obliviousness and nastiness). A 10’ wide serpentine path will gently challenge the “justify-to-right” paradigm. Leisure and logical pedestrians will enjoy and respect their “lane” others will walk as the crow flies. Cyclists, moving at a greater speed, might opt for the fastest path. This scene begins with a pedestrian walking on the right side, then indicates a crossing over to the left side; a moment that may be in conflict with their predisposition, or not.

The Good, the Bad and the Ugly:

The classic 3-way shootout finale from Sergio Leone’s legendary film. Three sets of footprints, wide stance, facing one another. Where do the allegiances lie? Whose gun is empty? These footprints would be stained in the same color to unify and maximize legibility over the relatively large distance between them.

Walking Wide:

Impossible Ergonomics: A pedestrian is walking in normal stride, gradually the footprints spread apart, and eventually one would be unable to follow the pattern due to limitations of leg length. Perhaps this could result in a competition between two people to see who could go the farthest.

Monastic Circle:

Footprints walking in a circle, one stride (about outer perimeter) is longer, the other shorter (about inner perimeter). It may evoke the mythical mountain goat that has left legs shorter than those on the right, an evolutionary response to the generative conditions of a creature sentenced to circumnavigate an inclined mountain face, eternally, in a counter-clockwise direction. Ergonomic challenge to render/trace a pure platonic geometric form.

Rorschach Imagery:

Footprints are utilized to render faces and/or other imagery. Positioning of footprints is conceived for visual compositional elements only; not intended to suggest actual ergonomically feasible pedestrian tracings or encourage reenactment, subject to interpretation.

NOT FOR CONSTRUCTION

Christopher Trumble, Public Artist
tel. (520) 247 - 2150
em. ctrumble@cox.net

EL PASO MULTI-USE PATH
CITY OF TEMPE, 2014

Project Description Pt. 2

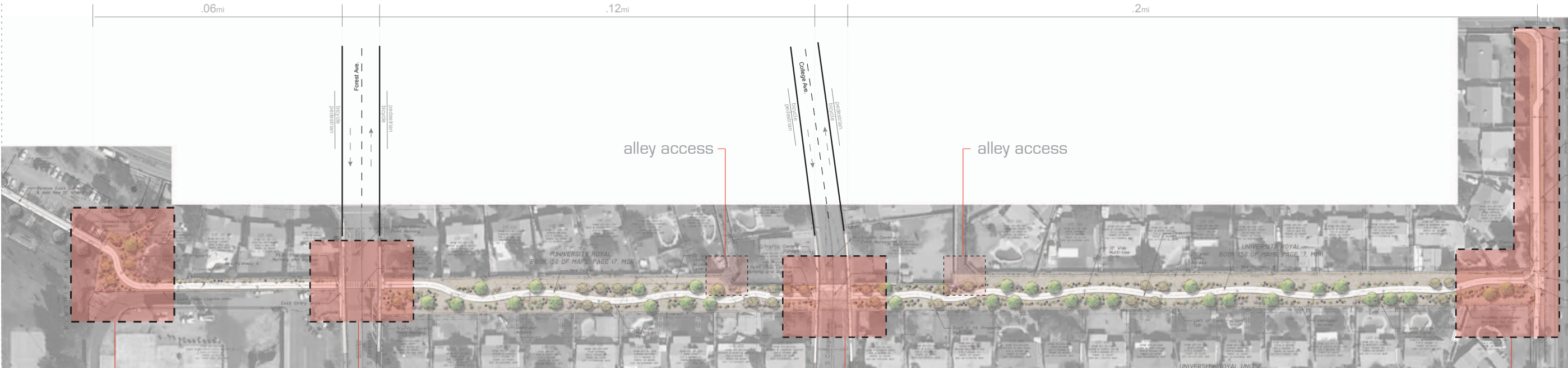
100% Submission

REGULAR CONDITIONS

- 10' pathway, undulating / straight
- lighting conditions
- vegetation
- two-way traffic
- public vehicle right of way

UNIQUE EVENTS

- terminus
- alley intersection
- park terminus
- school alley



TERMINUS

- kiwanis park entry
- LSD node
- beginning of path
- paving enhancement
- seating wall

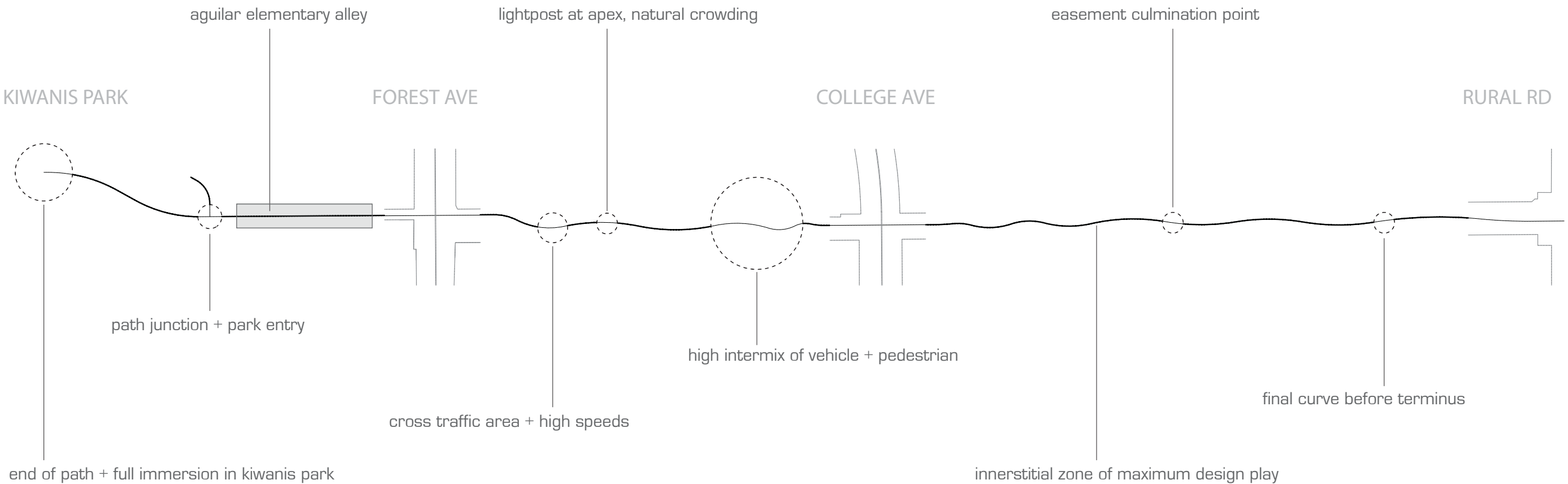
INTERSECTION

- normalize path traffic
- regulatory markings
- bottleneck
- midpoint
- memory proximity limit
- vehicle traffic awareness
- pedestrian / cycling interface w/ intersection

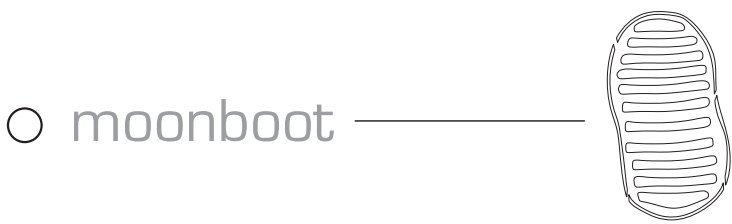
TERMINUS

- rural rd relation
- start of path to park
- delta condition

Master Design Diagram

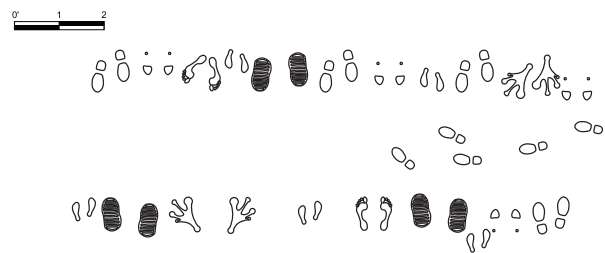


Footprint Types



Choreography

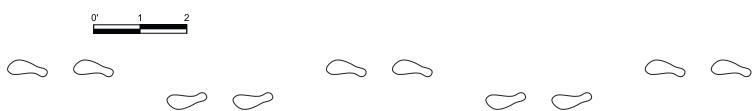
TOUR DE FRANCE FINISH



STRUTTING



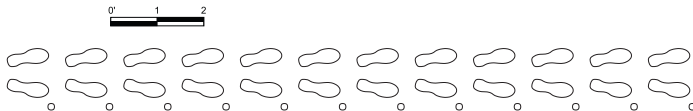
SKIPPING



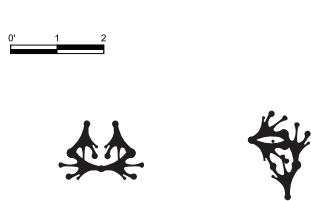
JOGGING



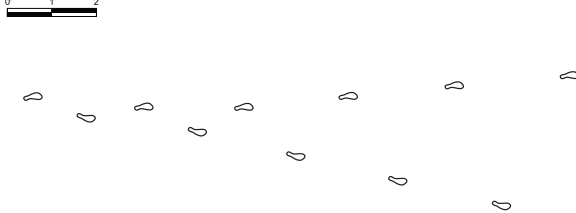
HOBBLING



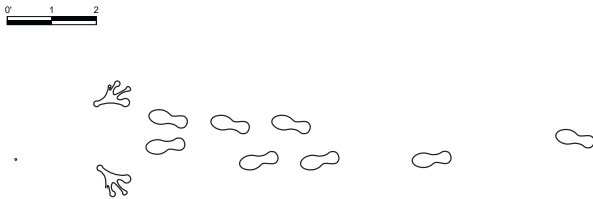
Rorschach Imagery



WALKING WIDE



ALIEN ENCOUNTER



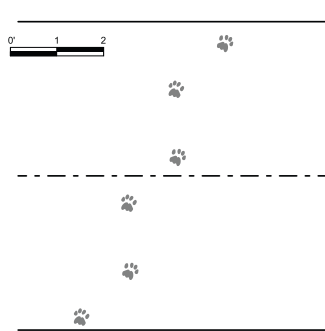
GALLOPING



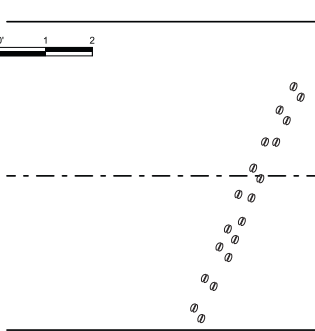
MOON WALK



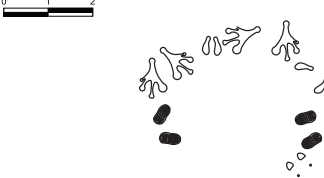
MOUNTAIN LION



JAVELINA



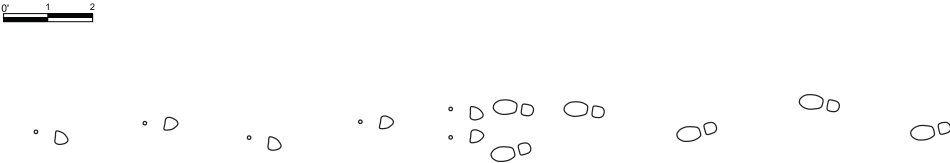
CROWD AT THE LIGHTPOST



CONCERNED CITIZENS



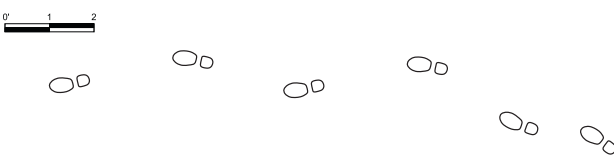
MALE + FEMALE CONVERGENCE



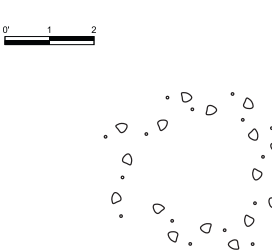
THE GOOD, THE BAD, AND THE UGLY



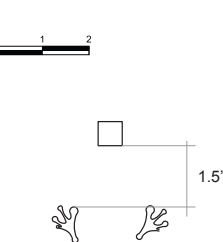
CHANGING LANES / CROSS CURRENT



MONASTIC CIRCLE



PLAQUE + VISTA



NOT FOR CONSTRUCTION

Christopher Trumble, Public Artist
tel. (520) 247 - 2150
em. ctrumble@cox.net

EL PASO MULTI-USE PATH
CITY OF TEMPE, 2014

100% Submission

Choreography / Schemes

Color Palette

OVER GREY	OVER WHITE	OVER GREY	OVER WHITE
ACCENT BLACK		MAHOGANY	
ALMOND		MOLASSES	
AMBER		NAVY	
BLUE		OLIVE	
BRONZE		PERSIMMON	
BLACK FOREST		RED	
BLUE SPRUCE		REDOAK	
CEDAR MIST		RUST	
GOLD		SILVER	
GREEN		TANGERINE	
IVY		YELLOW	
LEAD		BLACK	

Color Palette possibilities with Behr and Valspar Concrete stains.

*Final designation of colors may vary depending on site instruction from artist.

*over grey / over white specifies color appearance based on color of concrete being stained.

Color Palette
over grey over white

BLUE	
IVY	
RED	
BLACK	

Prospective Installment Plan

Method:

The artist will lead the installation team in the placement and ordering of footprints. The artist will manage all placement and coloring decisions and locations of stencils as well as verify depth, coverage, and consistency of sprayed patterns. All footprints

Specifications and Notes:

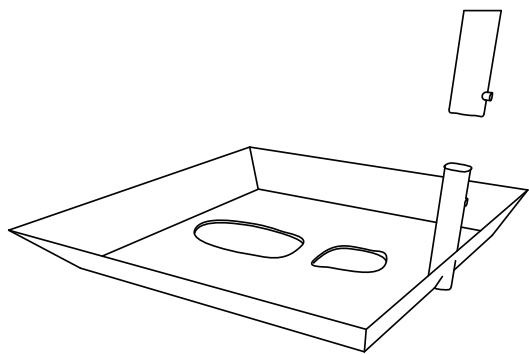
- All sandblasted patterns to be blasted at 70-90 angle perpendicular to ground.
- All sandblasted patterns to be blasted at minimum 1/8" total depth.
- Sandblasting to be done within 7-30 days of concrete pour.
- Design contains approximately 975 footprints. (+ / - 15 due to Rorschadt, etc)

*Final designation of footprint placement may vary depending on site instruction from artist.
*Final design to have 12% of footprints hand colored post sandblast.
*Final designation of colors may vary depending on site instruction from artist.
*Artist designations of location and site may vary, scope will remain intact.

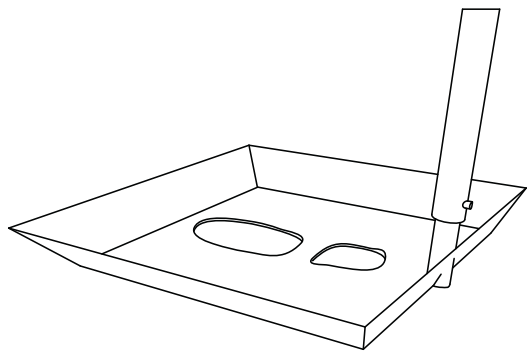
Stencils (Instrument)

Method:

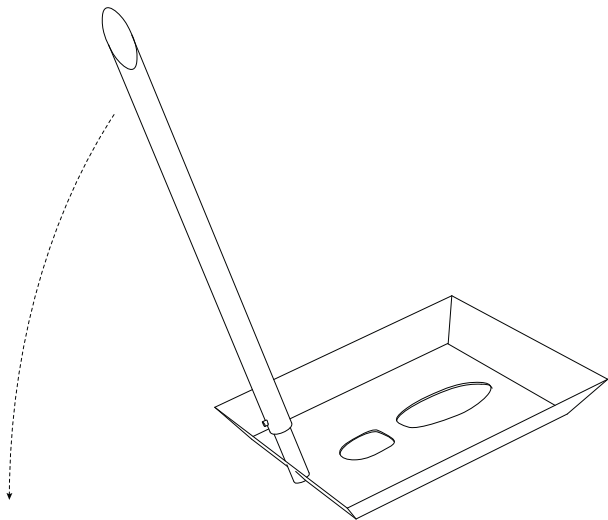
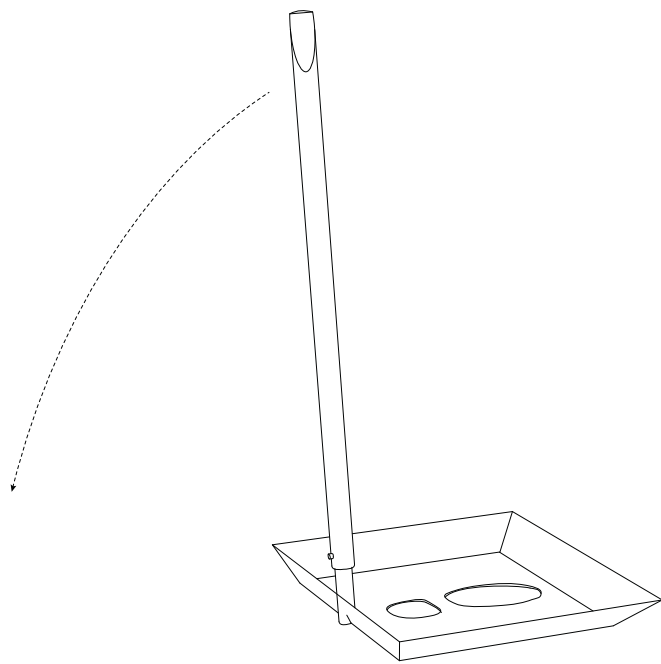
The instrument works to make the placement and pressing of the templates a more efficient process. The cartridge type assembly allows for easy changing of templates. The instrument is designed to keep workers hands free from spraying areas reducing risk and therefore streamlining the sandblasting process. Overspray is managed by the template border pans and controlled specifically by the appropriate nozzle. Currently recommended nozzle is a #3 for template size and detail.



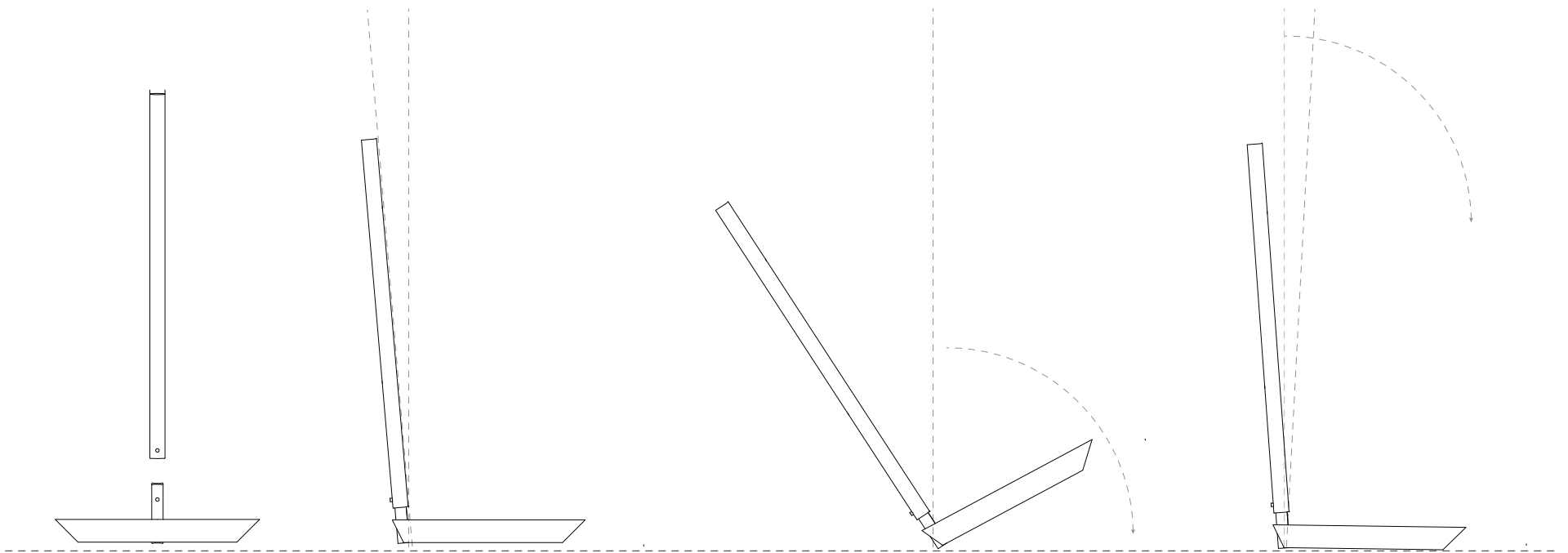
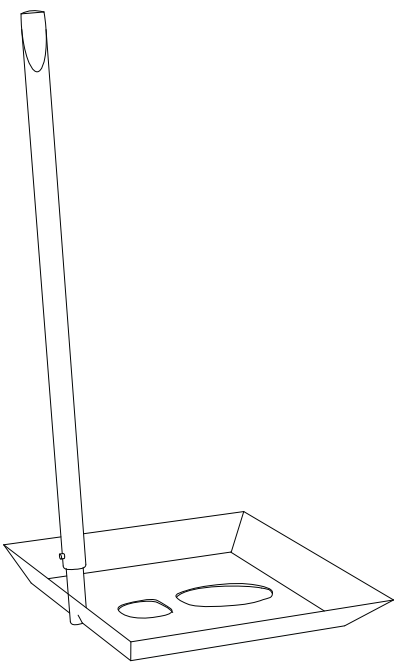
Quick Release Connection



stencil template with handle



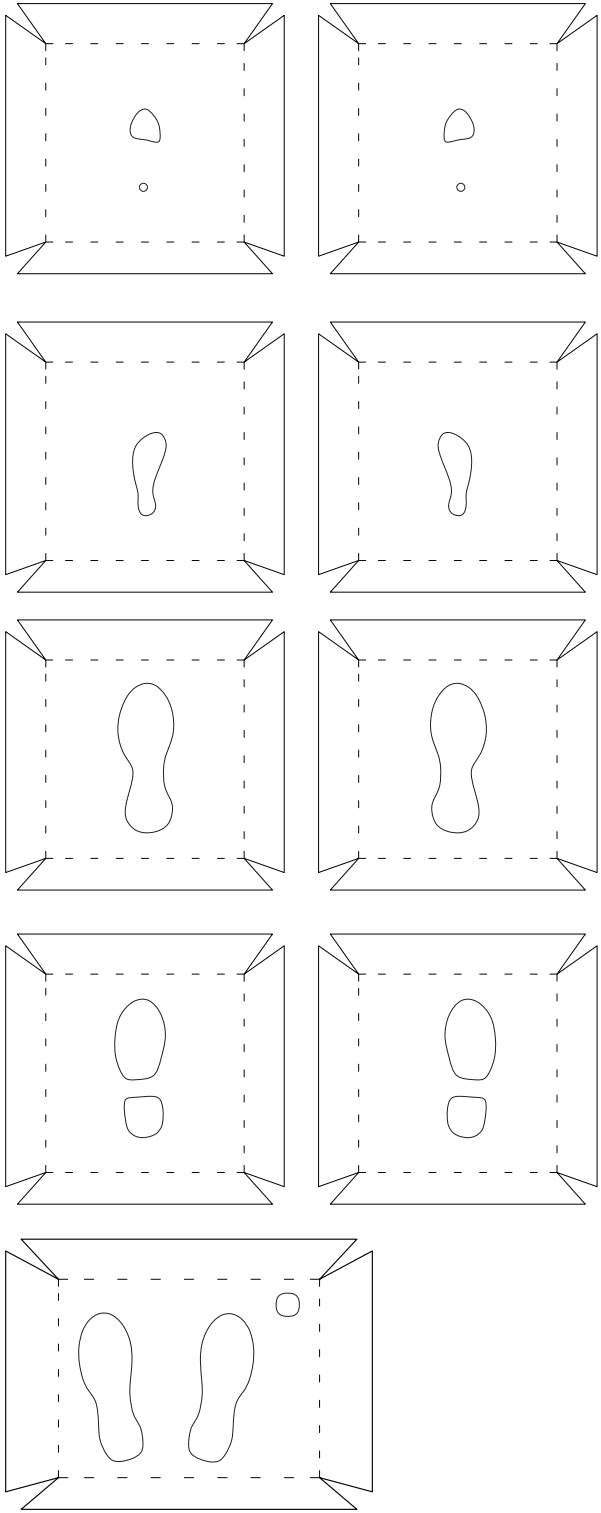
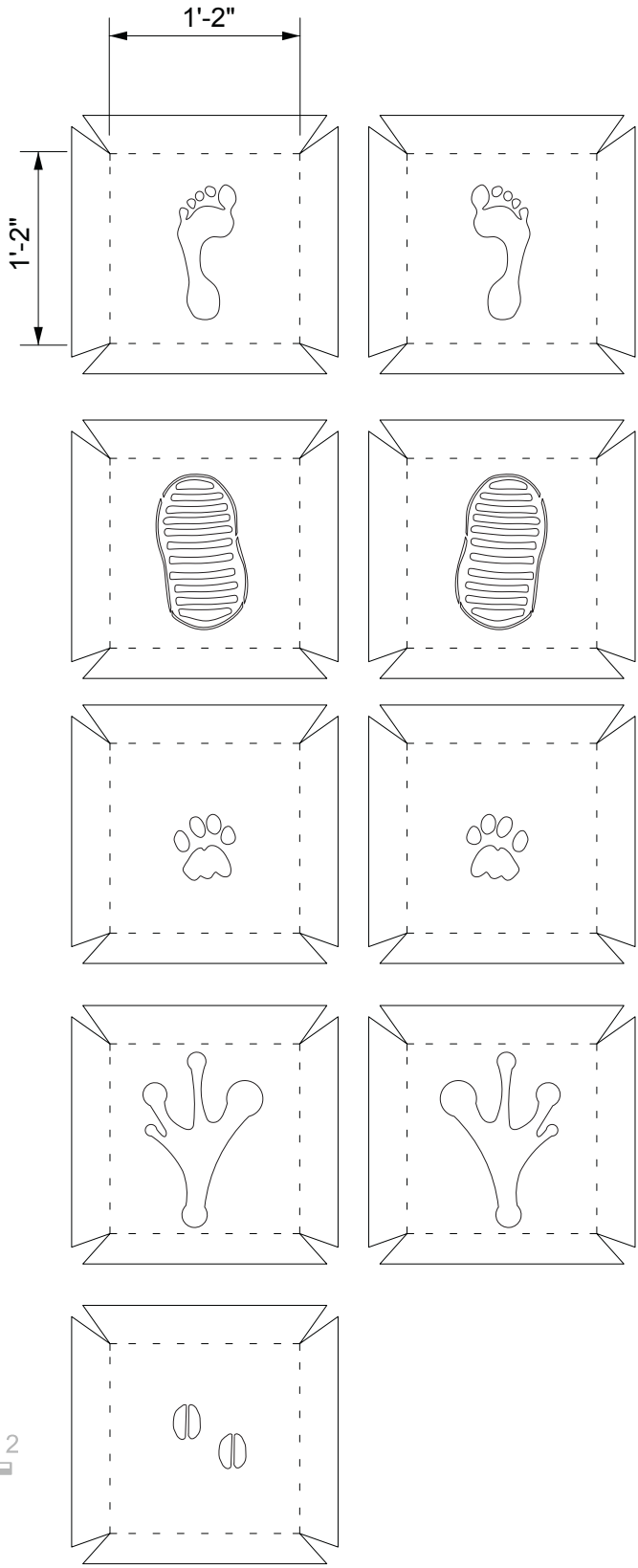
stencils are placed in accordance to artist direction



template position is located

template pressed to concrete

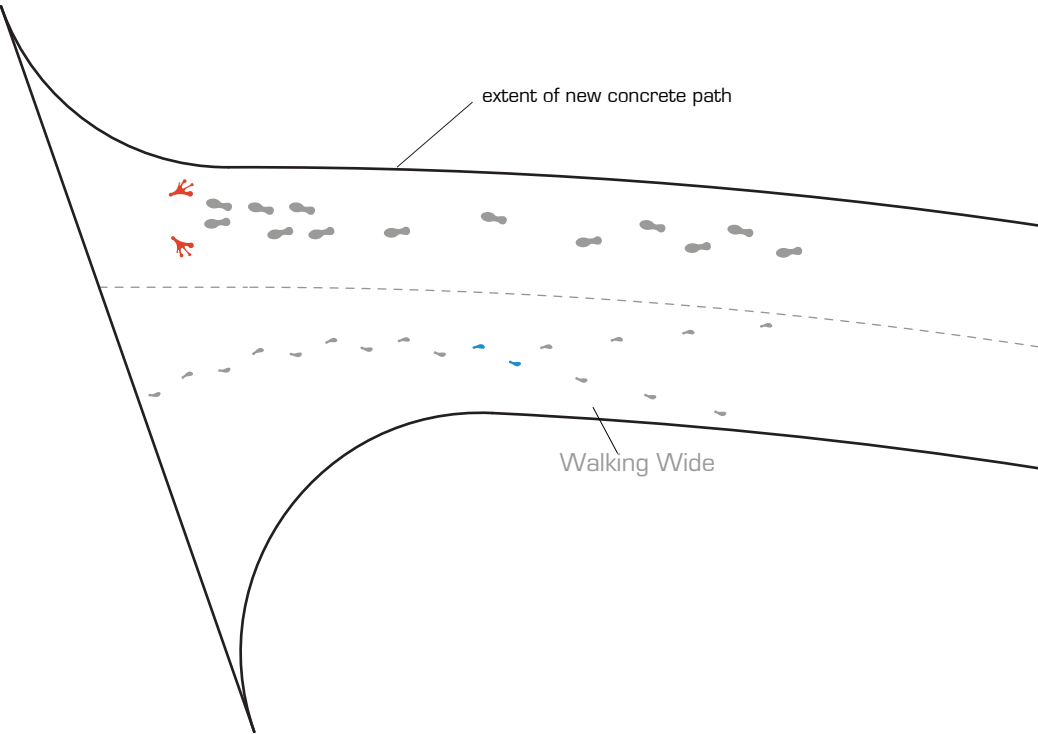
Template Stencils

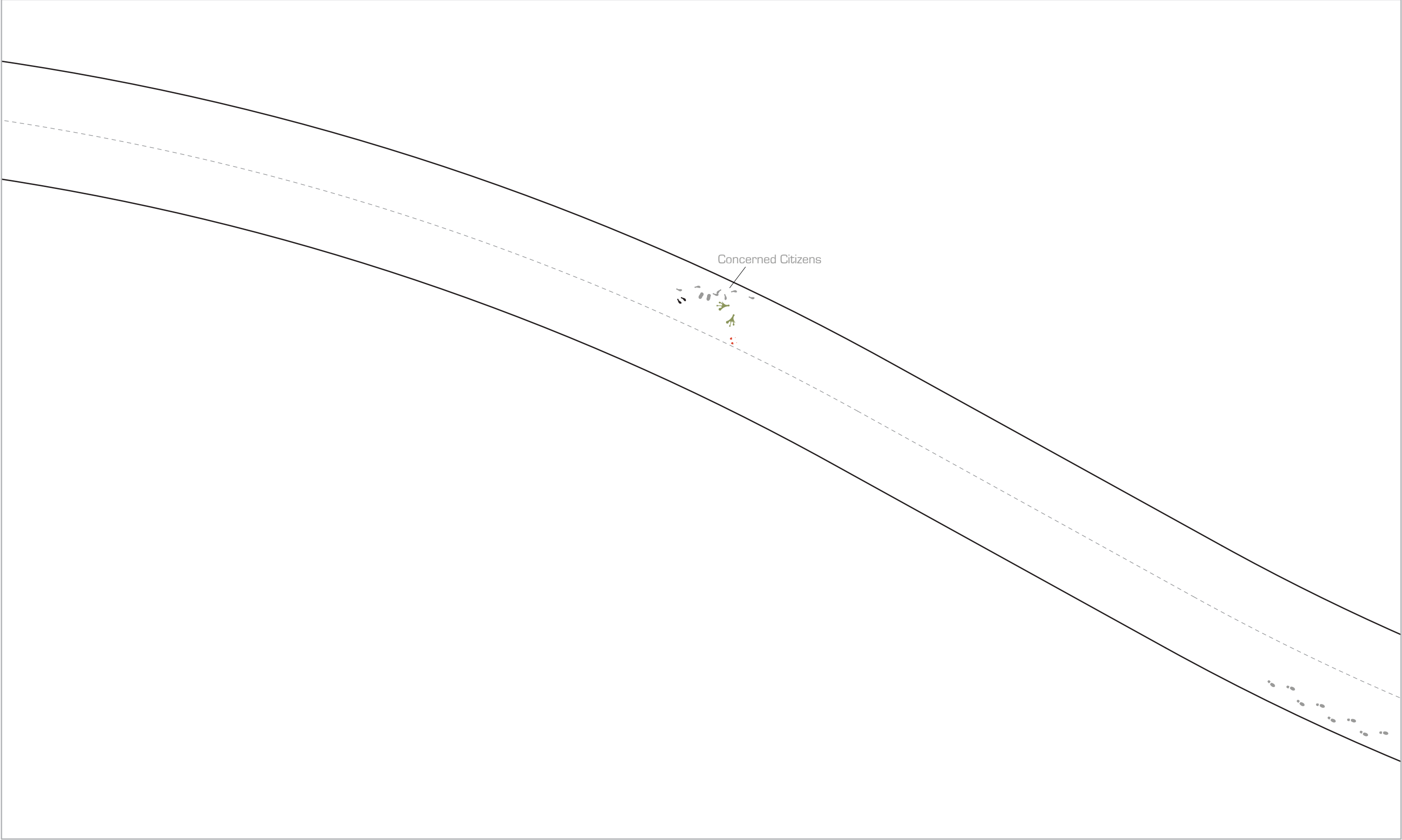


General Notes:

based on .dwg
(135131_2004 HARD.dwg)
provided by LSD on 03.06.14

Kiwanis Park





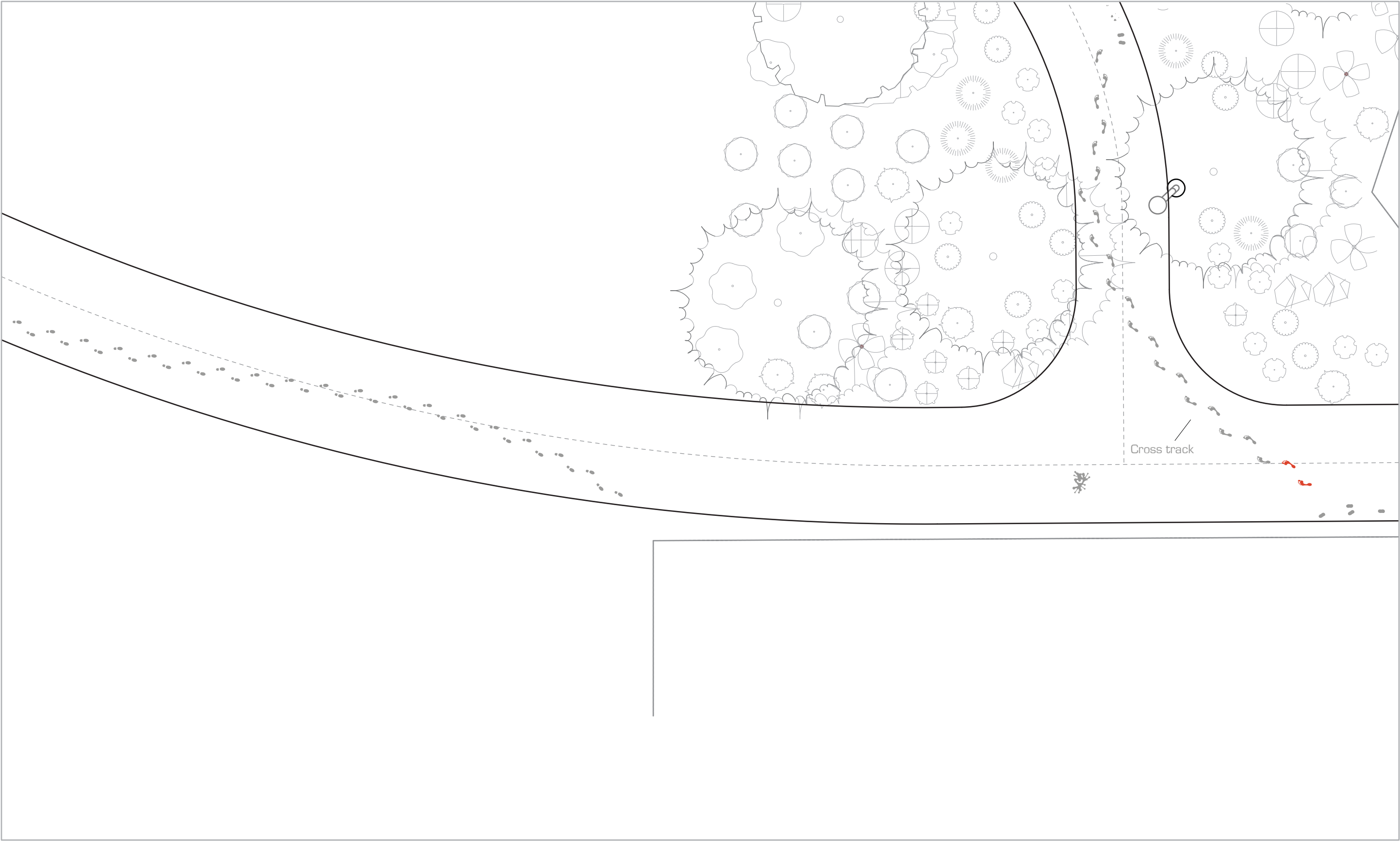
Enlarged Plans

EL PASO MULTI-USE PATH
CITY OF TEMPE, 2014

Christopher Trumble, Public Artist
tel. (520) 247 - 2150
em. ctrumble@cox.net

NOT FOR CONSTRUCTION

100% Submission





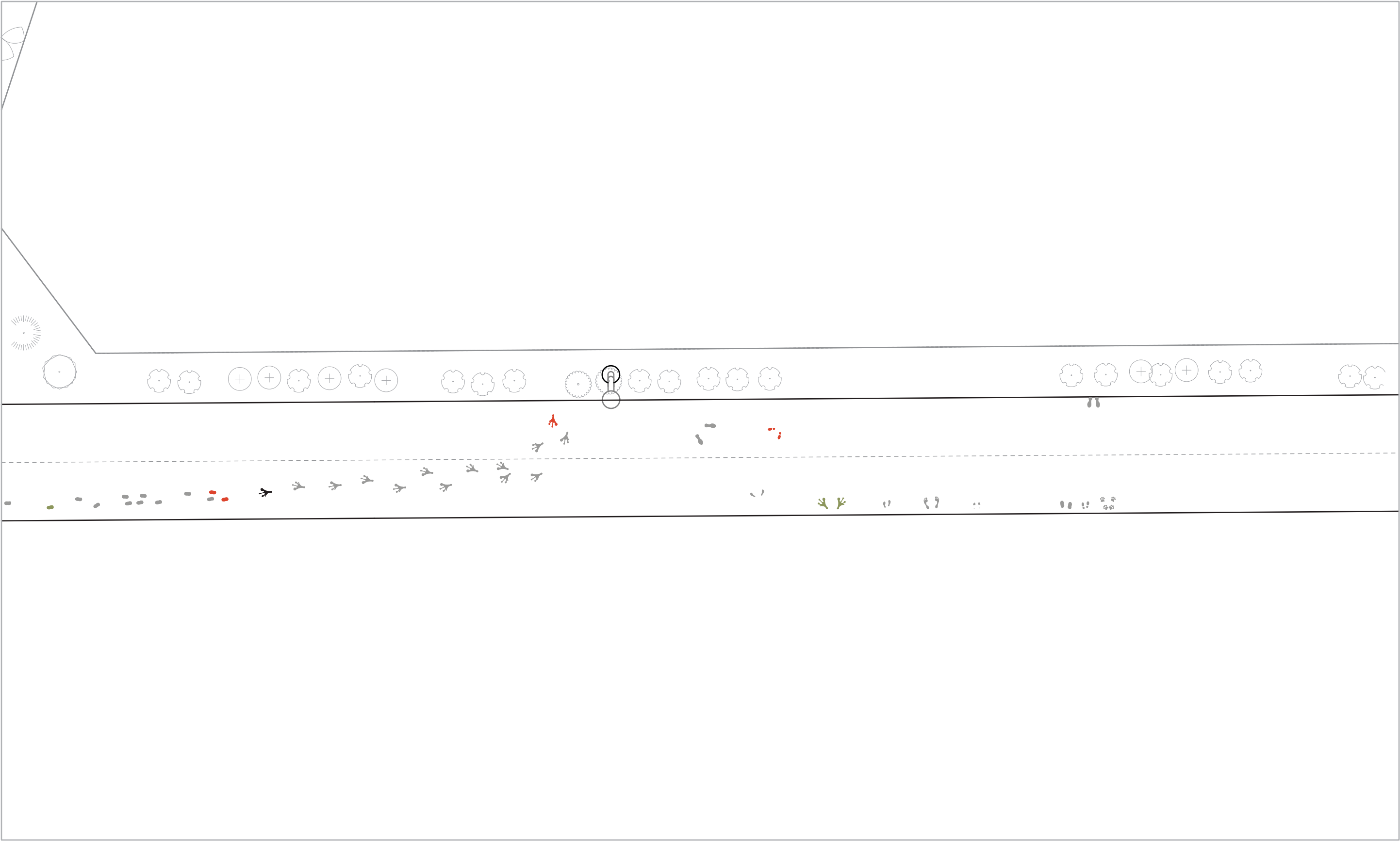
Enlarged Plans

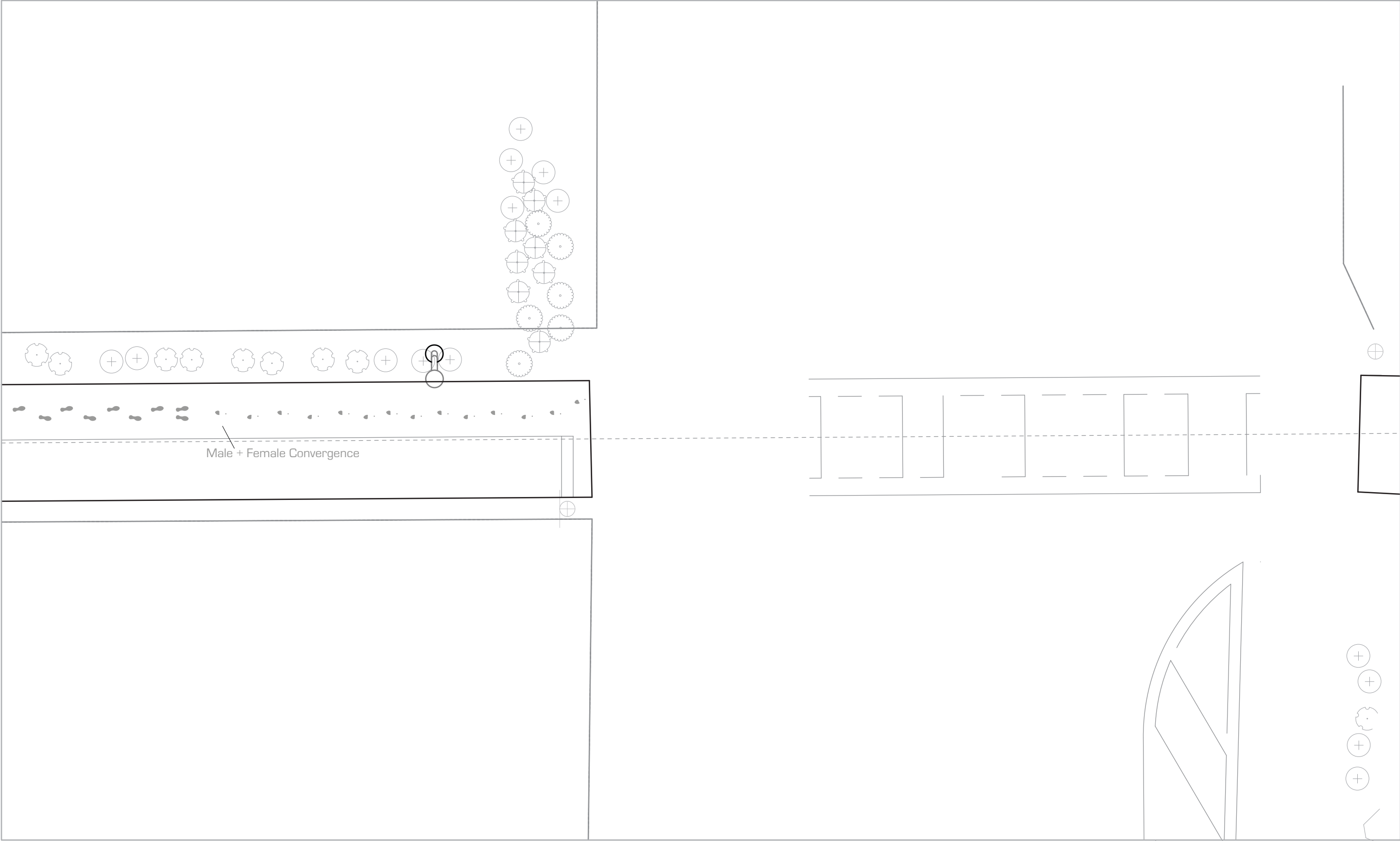
EL PASO MULTI-USE PATH
CITY OF TEMPE, 2014

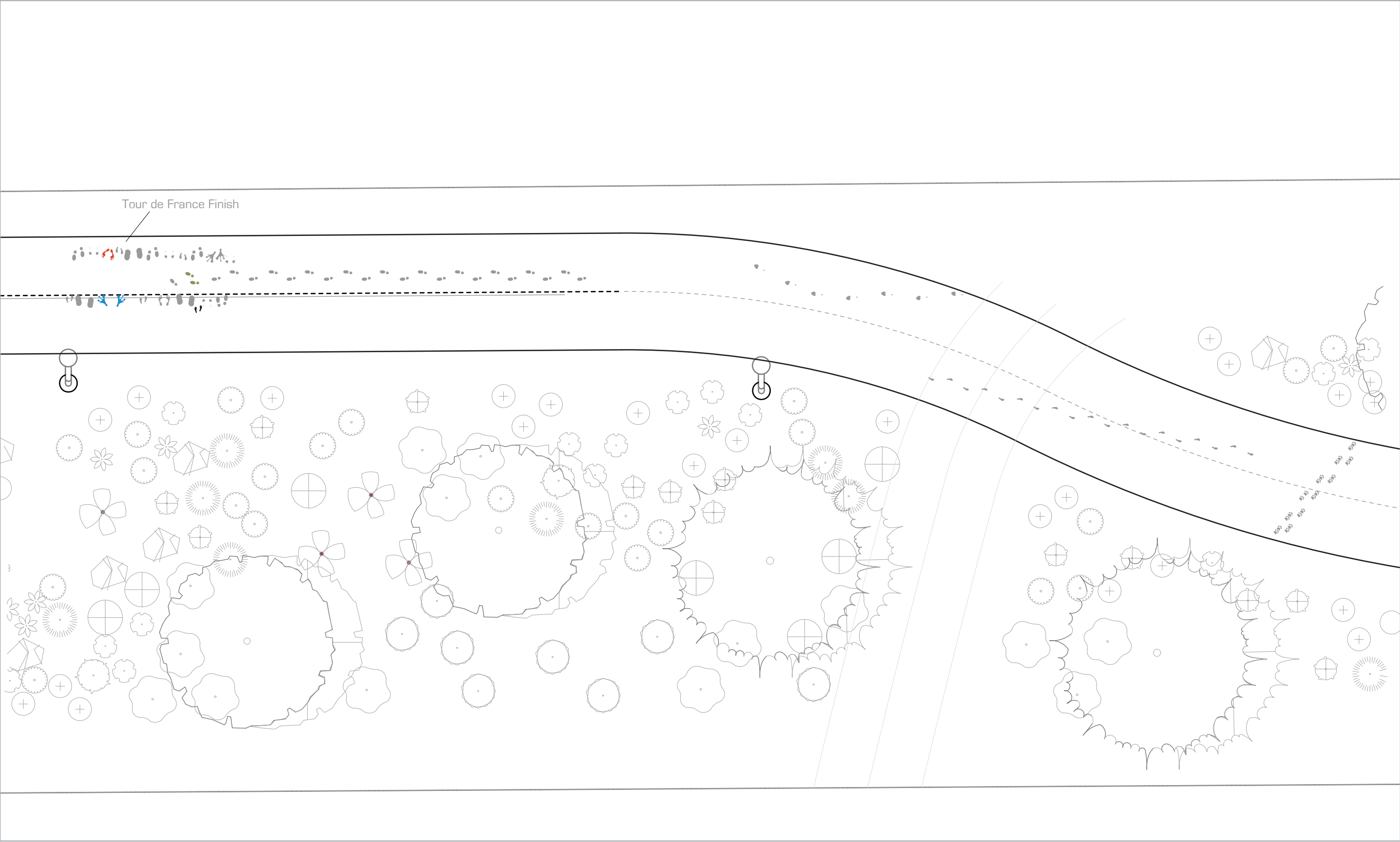
Christopher Trumble, Public Artist
tel. (520) 247 - 2150
em. ctrumble@cox.net

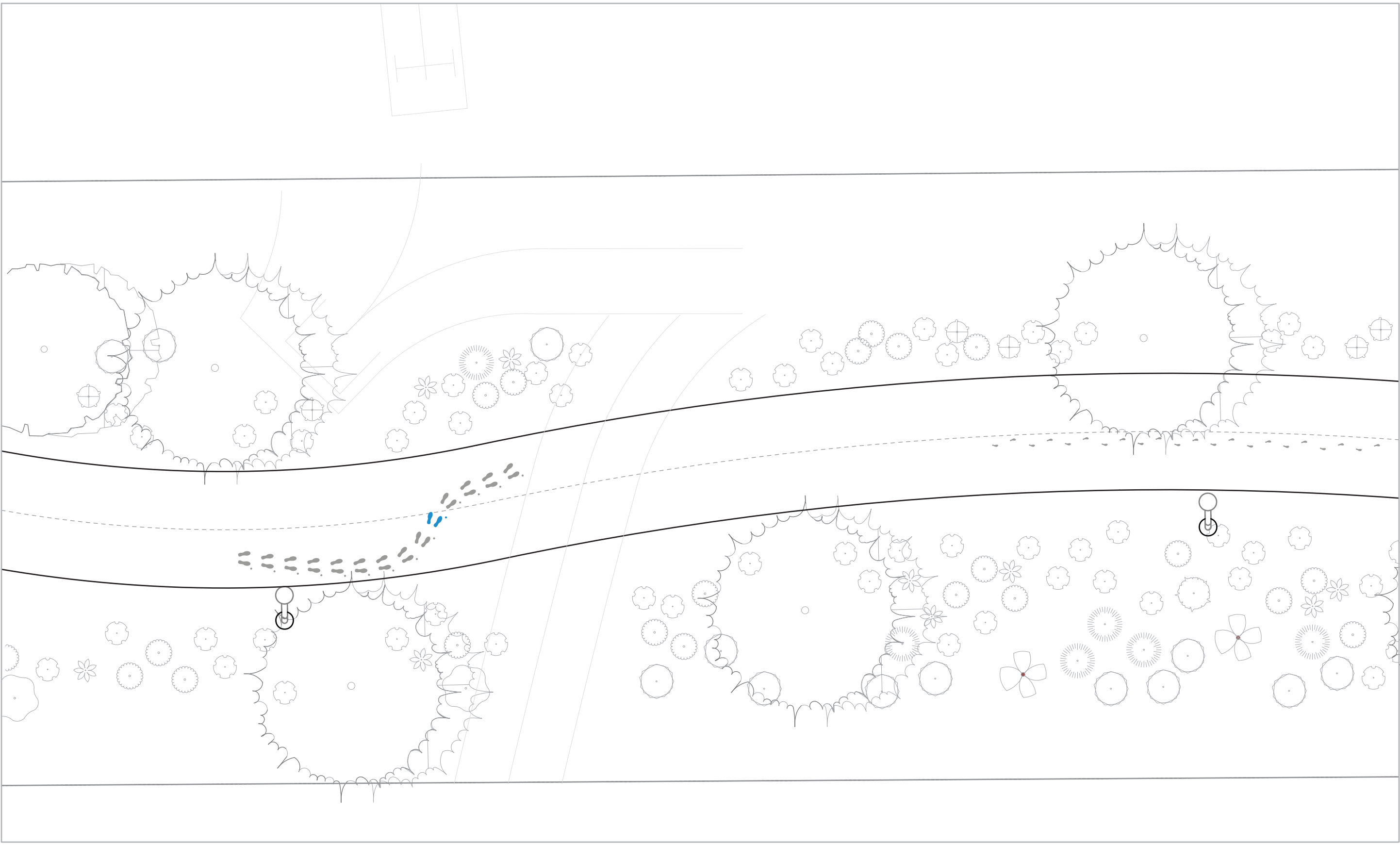
NOT FOR CONSTRUCTION

100% Submission







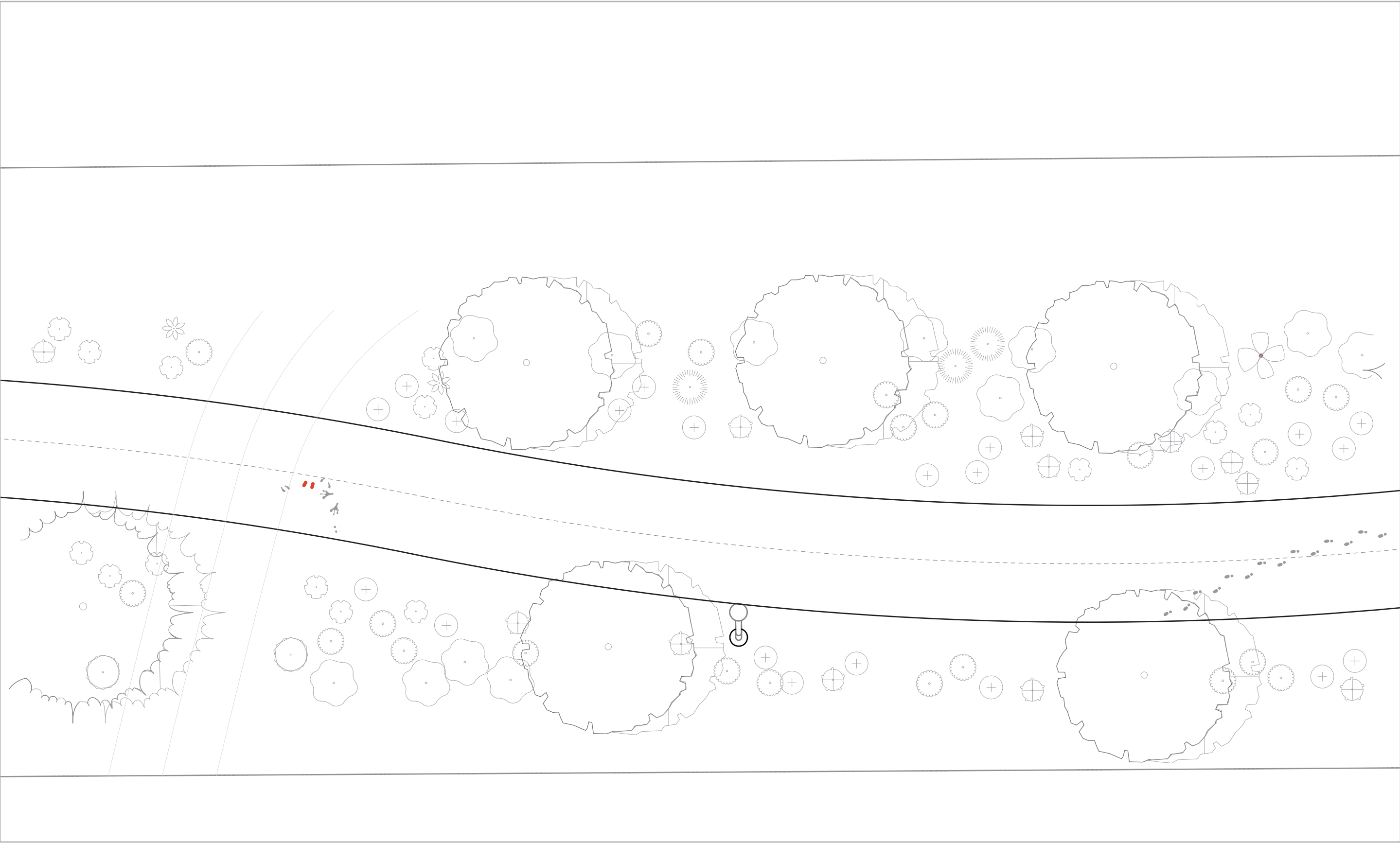


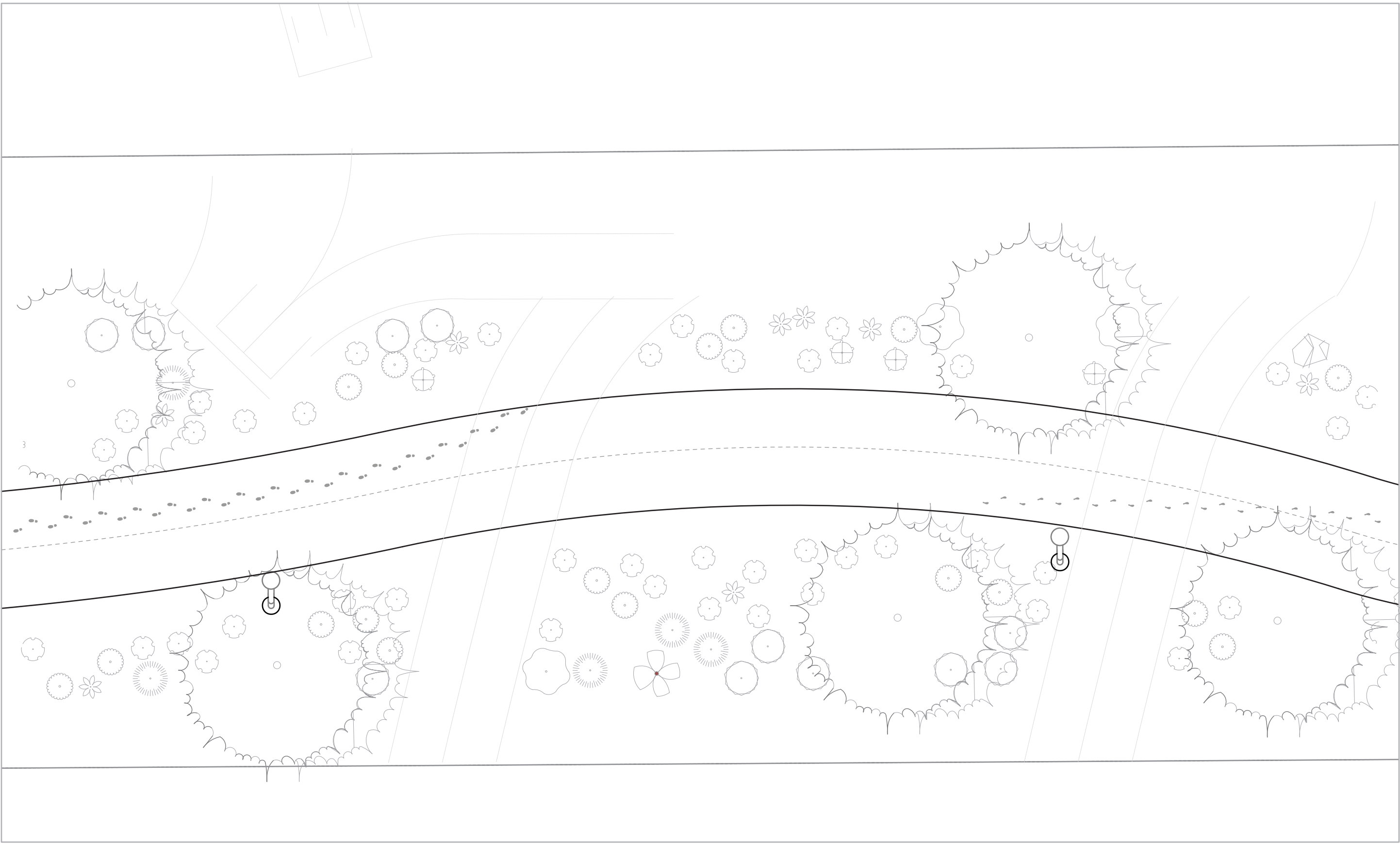
Enlarged Plans

EL PASO MULTI-USE PATH
CITY OF TEMPE, 2014

Christopher Trumble, Public Artist
tel. (520) 247 - 2150
em. ctrumble@cox.net

NOT FOR CONSTRUCTION





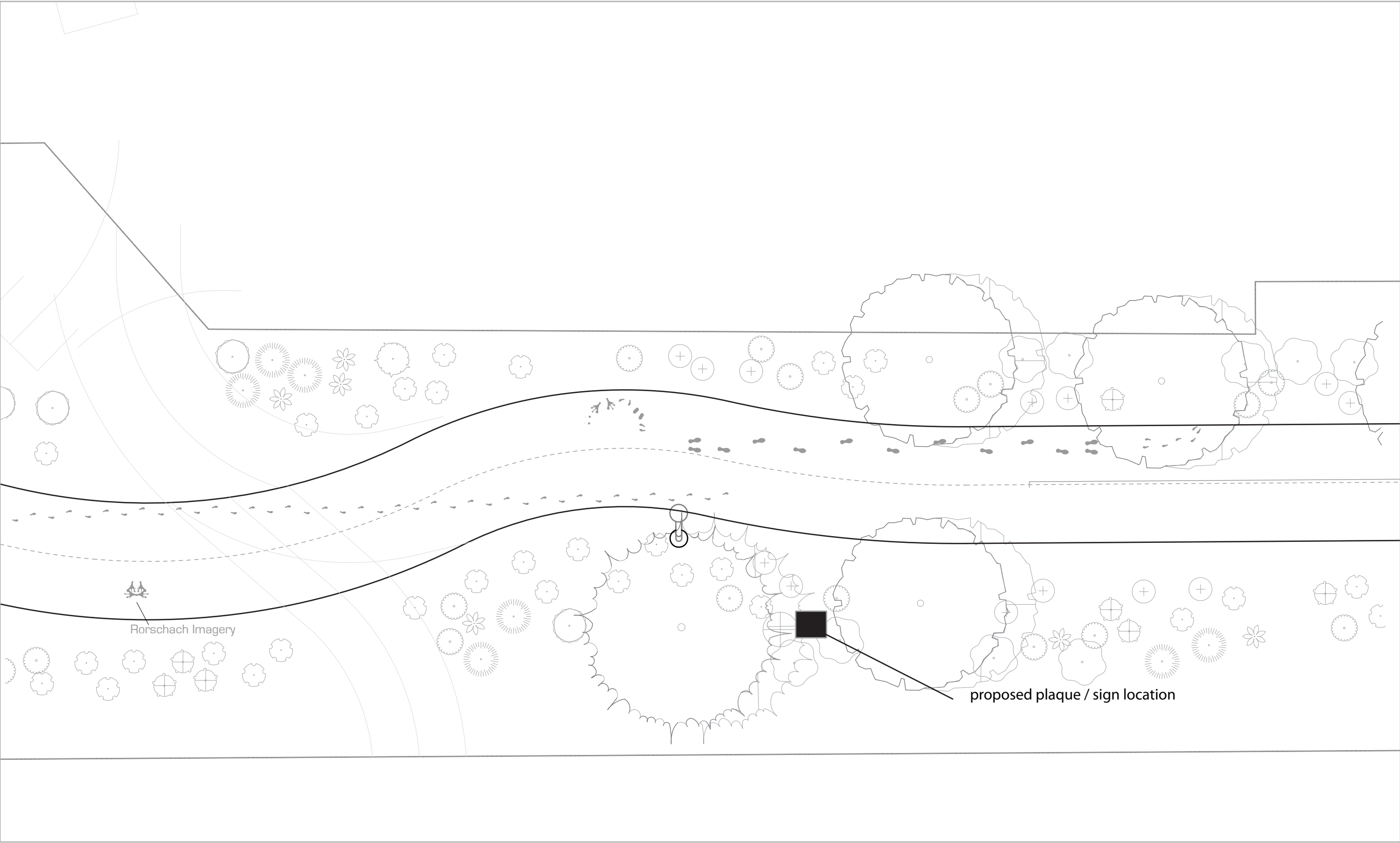
Enlarged Plans

EL PASO MULTI-USE PATH
CITY OF TEMPE, 2014

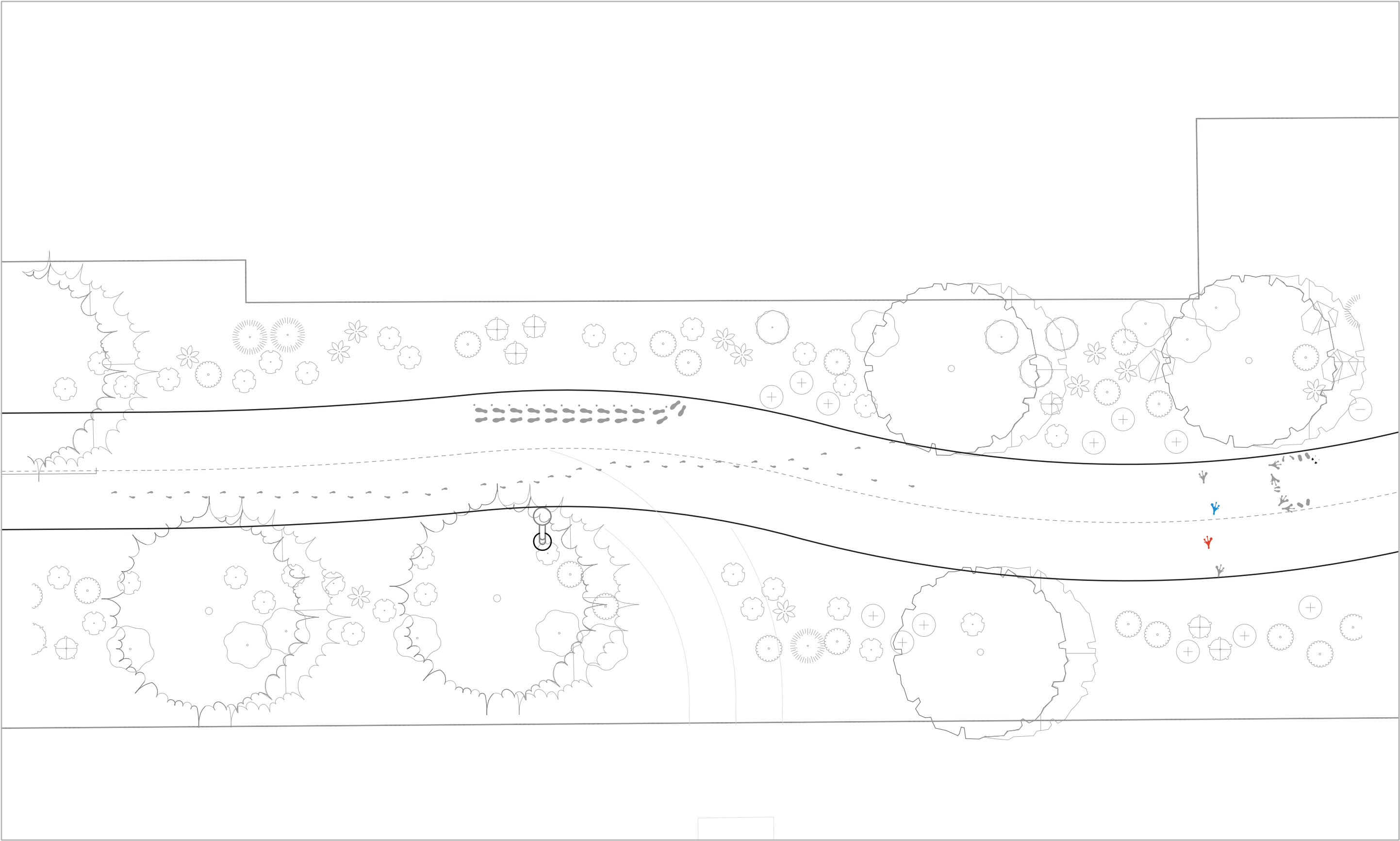
Christopher Trumble, Public Artist
tel. (520) 247 - 2150
em. ctrumble@cox.net

NOT FOR CONSTRUCTION

100% Submission







Enlarged Plans

EL PASO MULTI-USE PATH
CITY OF TEMPE, 2014

Christopher Trumble, Public Artist
tel. (520) 247 - 2150
em. ctrumble@cox.net

NOT FOR CONSTRUCTION

